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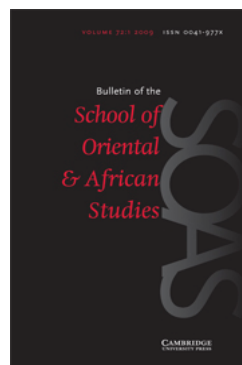
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John Burton-Page (ed. George Michell): *Indian Islamic Architecture: Forms and Typologies, Sites and Monuments.* (Handbook of Oriental Studies.) xxiv, 196 pp. Leiden and Boston: Brill, 2008. €99. ISBN 978 90 04 16339 3.

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century is effectively conveyed by Mike Ware who emphasizes the pioneering role of Greenlaw in developing the calotype process invented by Henry Talbot in 1840 for the particularly challenging circumstances of the Indian climate. The book concludes with a useful catalogue of the photographs included, a glossary of terms and an introductory bibliography.

This is fine book, a good introduction both to one of South Asia's monumental historical sites and to the history of nineteenth-century architectural photography. It is very well produced and an admirable testament to some of the pioneering photographers of southern India.

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Scholars of South Asian art have been investigating the architecture of the "Indo-Islamic" period from the thirteenth to the eighteenth centuries in increasing numbers in the past decades, moving on from the earlier emphasis on the best-known Mughal monuments to include the earlier sultanate sites and more peripheral regions. John Burton-Page was a lecturer at SOAS for over thirty years until his retirement in 1982, inspiring a generation of historians of the art of South Asia. Himself a prolific reviewer for this journal, Burton-Page's fascination with Indo-Islamic history, culture and especially architecture resulted in numerous entries for the *Encyclopaedia of Islam* published between 1960 and 1995. His ambition to author a comprehensive survey of Indo-Islamic architecture was never realized. One of his former students, George Michell, has thus done scholars of South Asian art a great service – and indeed honours his considerable scholarship – by introducing and editing a broad selection of Burton-Page's pioneering writings on Indo-Islamic architecture into this accessible volume. George Michell is himself well known for his dedicated research and fieldwork across the region, and his prolific output of valuable books on many aspects of South Asian art, especially architecture.

Most of the entries in this book were previously published as short entries in the *Encyclopaedia of Islam* over several decades. But a long chapter on the architectural history of Ahmadabad in Gujarat from a study of the city (G. Michell and S. Shah (eds), *Ahmadabad*, Bombay, 1988) is also included. The book is divided into three sections: the first includes surveys of Sultanate architecture, Mughal architecture and Islamic inscriptions; the second examines the historical development of a number of Indo-Islamic building forms and typologies; and the final section is a succinct series of entries on key Indo-Islamic sites. The surveys in the first section are admirably concise introductions to each topic, providing the reader with a firm historical framework and knowledge of the key sites and architectural developments for further enquiry. The second section is perhaps more original in approach to the subject, examining the typology both of building forms, including the mosque, tomb, canal and tower, and building elements, such as the minbar and minaret. These are admirable condensations of a wealth of data into a clearly expressed typological

development, demonstrating John Burton-Page's commanding knowledge of the subject.

This expertise is similarly evident in his accounts of thirty-two key sites for the study of Indo-Islamic architecture, based on thorough research into available written sources and direct acquaintance with the monuments in the field, for which there is no substitute. Many of these sites across northern, western and eastern India and the Deccan, such as Delhi, Ahmadabad and Bijapur, are well known and studied. But many sites included here have rarely been visited by scholars and have not to date been thoroughly studied: examples include Maner in Bihar, the hill-fort at Narnala or the tombs at Thalner, both in Maharashtra. Since writing these encyclopaedia entries, some of these sites have been subject to sustained study – Nagaur in Rajasthan or Vijayanagara (Hampi) in Karnataka are good examples – but the accounts still include valuable data and interpretation for scholars interested in Indo-Islamic architecture. Architectural histories rarely offer sustained accounts of the history and monuments at a single site that you might wish to read whilst there. Guidebooks, by contrast, rarely have critically academic accounts of just those aspects of sites. There remains a need for publications on the sites and monuments of South Asia that are academically informed but accessible and engaging – not merely descriptive – to interested visitors on the ground.

The bibliographies that were originally included with each entry have been compiled into a single one, and the editor has updated this with some of the key publications from the past two decades that have been published since John Burton-Page wrote his accounts. Footnotes would have been helpful, particularly for the references to architectural inscriptions. Few of the original encyclopaedia entries were illustrated. Michell has compensated for this by including in a separate section sixty-three monochrome illustrations – sadly not John Burton-Page's own – of key monuments, though these are not referenced in the text. It is unfortunate that these could not be placed alongside the text to aid the reader's comprehension of Burton-Page's discussion. The omission of maps, plans, sections and other drawings are another reason for the reader to consult this book alongside other accessible publications in this field. The cost of this book will not make it as widely read as it deserves to be, but Michell is to be credited with gathering together these valuable articles on an important aspect of South Asian art into a more accessible form. In sum, this book is a useful addition to more recent literature on the Islamic architecture of South Asia, and as an introductory reference to the subject for students, and to the major sites that demand further research by interested scholars.

Crispin Branfoot

CRISPIN BRANFOOT:

Gods on the Move: Architecture and Ritual in the South Indian Temple. xvi, 272 pp. London: The Society for South Asian Studies, The British Academy, 2007. £30. ISBN 978 0 9553924 1 2.
doi:10.1017/S0041977X09000287

The "late" period of religious architecture and art of South India, especially of Tamilnadu, has until recently been a much neglected subject. While there is no shortage of studies on Pallava and Chola temples and sculptures (sixth–thirteenth centuries), for example, the Vijayanagara and Nāyaka eras (fourteenth–seventeenth centuries) have not attracted serious attention from art historians. The appearance of